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ABSTRACT

Included in this bibliography are representative materials that have been used in group readings throughout the country. Choral speaking selections are not included. The first section is a list of selected articles, books, dissertations, and theses; the second section is a listing of suggested plays, poetry, and prose materials; and the third section consists of selected programs centered around specific authors and themes. (RN)

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READERS' THEATRE BIBLIOGRAPHY: 1965-69

Compiled by CLARK S. MARLOR
Adelphi University

with the assistance of Jewel Blanton, Janet Bolton, Vincent Brann, Leslie I. Coger, Virginia Floyd, Carol Harmeson, Allan Schramm, and Ted Skinner (a committee of the Interpretation Interest Group within the previous alignment of the Speech Association of America). The plays, poems, and prose listed represent materials in group reading from coast to coast. Choral speaking selections are not included. This bibliography is divided into three major sections: I. Articles, Books, Dissertations, and Theses; II. Selected Sources, including A. *Plays*, B. *Poetry*, and C. *Prose*; and III. Selected Programs. With regard to the latter division, institutional sources where programs were presented are not indicated since requests for copies of these performances generally cannot be honored. Furthermore, subsequent public presentations of published materials must receive prior permission from copyright holders.

For additional materials, the following should be consulted: Clark S. Marlor, ed., "Readers' Theatre Bibliography," *Central States Speech Journal*, 12 (Winter 1961), 134-37; Clark S. Marlor, ed., "Readers' Theatre Bibliography: 1960-1964," *Central States Speech Journal*, 17 (February 1966), 33-39.

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Stafford, Jean. *A Country Love Story.*
Steele, Wilbur. *So Beautiful With Shoes.*
Steinbeck, John. *Chrysanthemums; Tortilla Flat; Flight; Leaders of the People; The Pearl.*
Stoker, Bram. *Dracula.*
Stone, Irving. *Love Is Eternal.*
Tellez, Hernando. *Just Lather, That's All.*
Thomas, Dylan. *Portrait of the Artist as a Young Dog; The Return Journey.*
Thurber, James. *The Catbird Seat; The Last Clock; The Greatest Man in the World.*
Tolkien, J. R. R. *The Hobbitt; Farmer Giles of Ham; Lord of the Rings.*
Twain, Mark. "Fun with European Guides" from *Innocents Abroad; Joan of Arc; The Man Who Corrupted Hadleyburg; Mrs. McWilliams and the Lightning; The Wild Man Interviewed; A Telephonic Conversation.*
Updike, John. *The Centaur.*
Vidal, Gore. *Messiah.*
Vonnegut, Jr., Kurt. *God Bless You Mr. Rosewater; Who Am I This Time?*
Vrooman, Elizabeth. *See How They Run.*
Welty, Eudora. *A Visitor of Charity.*
Wertheimer, Ronald. *The Image.*

West, Jessamyn. *Footshaped Shoes.*
West, Morris. *The Ambassadors.*
Wharton, Edith. *Ethan Frome.*
White, E. B. *Charlotte's Web*; *The Second Tree from the Corner.*
Wilde, Oscar. *Fairy Tales:* "The Nightingale and the Rose"; "The Happy Prince"; "The Remarkable Rocket"; "The Devoted Friend"; "The Selfish Giant."
Wolfe, Thomas. *So This is Man.*
Woolf, Virginia. *The Legacy.*
Yates, Richard. *The Best of Everything.*

III. Selected Programs

ADVENTURES IN TIME. In the Beginning: "The Gospel according to St. John," Chapter 1, verses 1-5; "The Creation of Man," American Indian Legend; "Eve and that Snake," from *Ol' Man Adam an' His Chillun'* by Roark Bradford. Look at Us Now: "On the 136 Different Varieties of New England Weather" by Mark Twain; "You Were Perfectly Fine" by Dorothy Parker; "University Days" by James Thurber. Tomorrow, and Tomorrow, and Tomorrow: "Kaleidoscope" by Ray Bradbury.

APOLOGIA. selections by Phyllis McGinley. "Launcelot with Bicycle"; "Saturday Storm"; "Saint Francis"; "I Met an Angry Man"; "The Conquerors"; "Apologia."

Anderson, Marlow. THIRST FOR LIFE. A modern look at Chekhov's *Ward #6*, with his letters describing the conditions in the penal colonies, and some modern film clips.

Bangham, Jerry, director. AFTER THE WAR TO END WAR. Fitzgerald, F. Scott, "May Day"; Hemingway, Ernest, "Soldier At Home"; Millay, Edna St. Vincent, "First Fig," "Second Fig," "Recuerdo," "Thursday"; Fitzgerald, F. Scott, "Bernice Bobs Her Hair," "The Crack-Up"; Lewis, Sinclair, "Babbitt:"; Millay, Edna St. Vincent, "Justice Denied in Massachusetts"; "Statement Bartolomeo Vanzetti"; Frost, Robert, "Stopping by Woods on a Snowy Evening"; Sandburg, Carl, "Jazz Fantasia"; Cowley, Malcolm, Exile's Return"; Fitzgerald, F. Scott, "The Crack-Up"; Eliot, T. S., "The Hollow Men"; cummings, e. e., "O Sweet Spontaneous"; Fitzgerald, F. Scott, "The Crack-Up."

Bass, Roger. THE AWAKENING. Roethke, "The Waking"; Gibran, "On Time" from *The Prophet*; Lagerkvist, "Father and I"; McKuen, Rod, "Poem Eight" from *Listen to the Warm*; Schmidt and Jones, "Interlude" from *The Fantasticks*; Shelley, "Ozymandias"; Myrdal, "Lip Service"; Faulkner, Nobel Prize Acceptance Speech; Whitman, "Son of Myself"; Frost, "The Road Not Taken."

Boardman, Katherine, and C. Jefferson Ishee. LINDSAY AND LIGHTS. A mixed media production featuring slides, music and poems of Vachel Lindsay.

Boden, Anne J., arranger. A MONTAGE OF WESTERN LITERATURE. This program included a cutting from *Gunfight at the O.K. Corral*; Stephen V. Benét, *Western Star*, *America*, and *Squaw Dance.*

Bolton, Janet, arranger. "Eye Witness: Report of an Assassination" from *Twenty Days.*

Bradshaw, Lee, arranger. IT MAKES A FELLOW PROUD TO BE A SOLDIER. Crane, Stephen, "The Upturned Face," "War is Kind"; Heller, Joseph, "Catch-22"; Jarrell, Randall, "Losses," "The Death of the Ball Turret Gunner"; Reed, Henry, "Naming of Parts," "Judging Distances"; Yeats, W. B., "An Irish Airman Foresees His Death."

Brann, Vincent, arranger. SIX TIMES FOUR. Prefatory Remarks, Ralph Waldo Emerson. I. A Few Local Friends: Constance Hunting, 'Miss Dickinson"; Arnold Kenseth, "Marriage Song"; Anne Halley, "American Reprise," "Dear God, The Day is Grey"; John Holmes, "On the Poems of Robert Francis"; Robert Francis, from "Hallelujah: A Sestina," from "The Satirical Rogue"; Mary Ellen Chase, from "Five Literary Portraits." II. The Thoreau Centenary Gathering: Gray Burr, "The One and Only"; Joseph Langland, "How It, So Help Me, Was"; Letter from Reverend Martin Luther King; James O. Long, "Prologue"; John Hicks, "Afterward." III. Poets at Random: W. H. Auden, from "The Poet and the City"; Wm. Carlos Williams, Letter and a poem; Keith Gunderson, "Dog Bone Blues," "Do-It-Yourself Night," "Hawks and Sparrows and Sparrows," "Therzacat Boggie." IV. Finale: David Krause, "Sean O'Casey: 1880-1964"; Leonard E. Nathan, "A Reading of History." Intermission. I. Before and After a War: Peter Selz, John Heartfield's "Photomontages"; Lincoln Kirstein, "Fes.spielhaus." II. Love, Weather, and Witches: Two poems by e. e. cummings; Walker Gibson, "An Exercise in Observation"; Leonard S. Bernstein, "News Item"; Maxine W. Kumin, "Miss Cusack's Familiars." III. A Word for the Arts: Harry Levin, from "What was Modernism?"; Charles T. Samuels, from "The Theatre of Edward Albee"; Rosette Lamont, from "The Nouvelle Vogue in French Theatre." IV. Five Portraits in Verse: Robert Hershon, "Kelly," "Uptown"; Larry Rubin, "The Boy with the Limp"; Jayne Berland, "Noah's Wife"; Mal-

colm Lowry, "Bosun's Song." V. Finale: Walt Phillips, "Nourishment"; Cecil D. Eby, Jr., "The National Hymn Contest and 'Orpheus C. Kerr'."

———, arranger. THE BIG PARADE: AN AMERICAN MONTAGE. Part One. Stephen V. Benét, from "Western Star"; John Dos Passos, from "U.S.A."; Burl Ives, from "The Wayfaring Stranger's Notebook"; E. B. White, from "Here is New York"; Archibald MacLeish, "Frescoes for Mr. Rockefeller's City"; E. B. White from *New York Times*, "I Paint What I See, a Ballad of Artistic Integrity." Part Two. AMERICAN COUNTERPOINT I: Nancy Boyd (Edna St. Vincent Millay), from "I Like Americans"; H. L. Mencken, from "Sententiae"; Peter Shrag, from "Appalachia: Again the Forgotten Land"; Harry Caudill, from "Paradise is Stripped"; Rebecca Caudill, from "My Appalachia"; Pare Lorentz, from "The River"; Langston Hughes, "The Negro Speaks of Rivers"; AMERICAN COUNTERPOINT II: The Speaker's Platform. e. e. cummings, "next to of course god" and "take it from me, kiddo."; Part Three. AMERICAN COUNTERPOINT III: The Words We Live By. Ben J. Wattenberg, from "This U.S.A."; Robert P. Warren, from "All the King's Men"; George R. Stewart, from "U.S. 40"; William K. Zinsser, from "Good-bye, Burma Shave"; Robert P. Jordan, from "Our Growing Interstate Highway System"; Neil Morgan, from "California, the Nation Within a Nation"; Russell Baker, "The Pacific Paradise"; Peter Blake, from "God's Own Junkyard"; Katherine Lee Bates, from "America, the Beautiful"; Archibald MacLeish, from "American Letter"; Robert Frost, "The Gift Outright"; Langston Hughes, "Refugees in America."

Brennan, Tiffany, and Elizabeth Goulding, arrangers. FROM CROWN TO TOE. I. English Round, "Come Follow"; *Hamlet*, Speech to the Players (Act III, scene i); Sonnet XXIII; *Twelfth Night* (Act I, scene v; Act II, scene ii); *Merry Wives of Windsor*, Ballad "Come Live With Me and Be My Love"; *Twelfth Night* (Act III, scene i); *The Merry Wives of Windsor* (Act I, scene ii; Act IV, scene ii); Sonnet CXXX; *The Merchant of Venice* (Act I, scene ii; Act IV, scene i); Ballad—"Black is the Color of My True Love's Hair"; *Romeo and Juliet* (Act II, scene ii); *Much Ado About Nothing*, Ballad—"Heigh Ho For a Husband"; *Romeo and Juliet* (Act II, scene v); II. *King Henry VIII*, Prologue; Ballad—"The Lass from the Low Country"; *Richard III* (Act I, scene ii); *Macbeth* (Act I, scenes v and vii); Sonnet LX; *Hamlet* (Act IV, scene v); *The Winter's Tale* (Act III, scene ii); *King Henry VIII*, Epilogue.

———, and ———, arrangers. SPEAKING OF WOMEN. I. Ralph Hodgson, "Eve"; Jules Feiffer, "I Found a Flower . . ."; James Thurber, *The Little Girl and the Wolf*; Oscar Wilde, *The Importance of Being Earnest*, Act II (Gwendolyn and Cecily); Scottish Ballad, "I Know Where I'm Going"; Anne Bradstreet, "To My Dear and Loving Husband"; George Farquhar, *The Beaux' Stratagem*, Act II (Mrs. Sullen); James Thurber, *The Unicorn in the Garden*; Edna Millay, *A Letter to Eugen Jan Boissevain;* English Ballad, "He's Gone Away"; J. D. Salinger, "For Esme: With Love and Squalor"; G. B. Shaw, *Saint Joan*, Scene IV; George Rice, "The Public Speaking of Queen Elizabeth." II. Jules Feiffer, "A Blob of Jelly"; Don Marquis, "Mehitabel tries companionate marriage"; Correspondence between the Ford Motor Company and Marianne Moore; William Shakespeare, *Macbeth*, Act I, Scenes v and vii (Lady Macbeth); English Ballad, "The Greenwood Side"; Vladislav Khodasevich, "It Scarcely Seems Worthwhile"; Euripides, *The Trojan Women*, Excerpts (*Andromache*); Negro Lullaby, "All the Pretty Horses"; Leigh Hunt, "Jenny Kissed Me"; William Shakespeare, *As You Like It*, Epilogue.

Caldwell, Winifred, arranger. TRAD LIGHTLY, TRED SOFTLY ("and ask not for whom the bell tolls"). García Lorca, Federico, "Llanto por Ignacio Sanchez Mejias"; Faulkner, William, "A Rose for Emily"; e. e. cummings, "My Father Moved Through Dooms of Love" and "Anyone Lived in a Pretty How Town"; Yeats, William B., "The Tower"; Stevens, Wallace, "The Emperor of Ice Cream"; Auden, W. H. "Let Me Tell You a Little Story"; Thomas, Dylan, "And Death Shall Have No Dominion" and "Do Not Go Gentle"; Donne, John, "Devotions XVII."

Chase, Laura, arranger. THE YANKEE PEDDLER. The program was an attempt to trace the poetic, puritanical, restless and acquisitive strains in the 19th century American. Excerpts from the following were used: Constance Rourke, *American Humor*; Jonathan Edwards' sermon "Sinners in the Hands of an Angry God"; Walter Blair, "Theatrical Performance" from *Native American Humor*; Elinor Wylie, "Puritan's Ballad"; an anonymous folk tale, "Sunrise in His Pocket"; Henry W. Shaw, "Amerikans" from *Josh Billings' Meditations*; Robert Louis Taylor, "Travels of James McPheeters"; Frank Kramer, "Voices

in the Valley"; David Ross Locke, "Why He Should Not be Drafted" from *Letters of Petroleum V. Nasby*; Henry James, "The American" and "Daisy Miller"; Emily Dickinson, "I'm Nobody, Who Are You?"; Mark Twain, "A Connecticut Yankee in King Arthur's Court"; Richard Hofstadter, "Anti-Intellectualism in American Life" (for transitional material); John Steinbeck, "The Red Pony"; Stephen Crane, "A Man Said to the Universe"; Walt Whitman, "Starting from Paumanok" from *Leaves of Grass*.

THE CHRISTMAS STORY. Readings from the Bible; Vergil's "Eclogues"; e. e. cummings, "The Christmas Poem"; Paul Engle, "The People of Christmas Speak"; Jane Cooper, "The Innkeeper's Story"; Jehan Le Pooremoyne, "A Gothic Noel"; Anonymous, "Le Grant Kalendrier Des Bergiers"; Henry W. Longfellow, "The Three Kings"; Heywood Broun, "Frankincense and Myrrh"; T. S. Eliot, "Journey of the Magi"; Christina Rossetti, "Before the Paling of the Stars."

Christopher, Kathy, and Del Newsome, adapters and directors. **MAN AND THE CHURCH.** Works included: Ibsen, Henrik, "Brand"; Eliot, T. S., "Murder in the Cathedral"; Ferlinghetti, Lawrence, "Coney Island of the Mind."

Church, Ralph B., arranger. *Two Loves: Abelard and Heloise* [their letters in verse].

Ciardi, J. "An Aspect of the Air"; "My Father Died Imperfect as a Man"; "One Morning"; "What You will Learn About the Brobinyak."

Closser, Charles, adapter. **MARY POPPINS COMES BACK.** Excerpts from the Mary Poppins stories.

Coger, Leslie, and Mike McKowan, arrangers. **THE TWO FACES OF STEINBECK.** John Steinbeck, *The Pearl, Chrysanthemums, Tortilla Flat, The Leader of the People, The Flight*, and cuttings from *The Grapes of Wrath*.

COMMUNICATION BREAKDOWN. Robert B. Hale, "The Moon"; Leonard A. Stevens, passage from "The Ill-Spoken Word"; Ben Maddow, "In a Cold Hotel"; John Ciardi, "The Eleventh Hour News"; Lincoln Kirstein, "Bar & Grill"; Hal Humphrey, "Columns"; A. R. Ammons, "Unsaid."

Corwin, Norman. **THE WORLD OF CARL SANDBURG.**

Dailey, Sheron, arranger. **CHRISTMAS.** Dr. Seuss, *The Grinch Who Stole Christmas*; Kay Thompson, "Eloise at Christmas"; Moss Hart, *Act One*; The Bible, Matthew II, 1-12; T. S. Eliot, "The Journey of the Magi"; Wolfgang Borchert, **"The Three Lark Kings."**

———, arranger. **INDIVIDUALISM RECONSIDERED;** Henry Thoreau, *Walden*; Edmund Rostand, *Cyrano de Bergerac*; T. S. Eliot, "Preludes"; John Steinbeck, *Travels with Charley*; W. H. Auden, "The Unknown Citizen."

Durham, Richard E., editor and arranger. **A TRIBUTE TO CARL SANDBURG.** Part I. Carl Sandburg, Poet, Song Seeker, Teller of Tales for Children: I. Bullets of Silver: "Chicago," "Lost." II. The City: "Prayers of Steel," "They Will Say," "The Skyscraper Loves Night," "Hats." III. Contrasts: "Hemlock and Cedar," "Shirt," "Autumn Movement, Phizzog," "Flux, Snatch of Sliphorn Jazz." IV. War: "Storms Begin Far Back," "Elephants Are Different to Different People." V. Theatre: "They All Want to Play Hamlet," "Props." VI. Favorite Poems: "Fog," "Cool Tombs." VII. People: "Anywhere and Everywhere People," "Mag," "Anna Imroth," "Heavy and Light," "Jack," "Red-Headed Restaurant Cashier." VIII. Children: "Slippery," "Doors," "We Must Be Polite," "Primer Lesson," "Rutabaga Stories," "How the Hot-Ashes Shovel Helped Snoo-Foo"; From: "The American Songbag," "The Poor Working Girl," "Curtains of Night," "Kentucky Moonshiner," "Air' Go'n to study War," "Cigarettes," "Man Goin' Round," "Go To Sleepy," "John Henry," "Oh When I Was Single," "God Save the People." Intermission. Part II. Biographer and Historian: I. From Sandburg's Address to Congress commemorating the 150th Anniversary of Lincoln's Birthday. II. From *The Prairie Years*, "Wilderness Beginnings," "Young Mr. Lincoln," "Courtship and Marriage" from *Mary Lincoln*, "A. Lincoln, Springfield, Illinois." From: *The American Songbag*: "The Lincolns and the Hankses," "Old Abe Lincoln," "Hoosen Johnny," "The Brown Maid," "Oh, What Was Your Name?," "Lincoln and Liberty," "Campaign Song."

Durrell, Lawrence. **CITIES, PLAINS, AND PEOPLE.** "Bitter Lemons" (poem); Letter to Henry Miller from Athens; "Cities, Plains, and People" (poems); from *Bitter Lemons* (travel book); from *Prospero's Cell* (travel book); "Exile in Athens" (poem); from "Sappho" (verse drama); Letters to Henry Miller from Alexandria; "Alexandria"; "Flying the Flag" from *Esprit de Corps and Stiff Upper Lip* (vignettes); "Nemea" (poem); from "Justine" (Vol. I of *The Alexandria Quartet*); from "Mount Olive" (Vol. III of *The Alexandria Quartet*); from "An Irish Faustus"

(verse drama); "In Rio" from *The Anecdotes* (poem).

Earnhardt, Linda, and Thomas Jenrette. YEVTUSHENKO, THE MAN AND HIS POETRY. Selections from his biography and poetry.

Floyd, Virginia, arranger. A BEASTLY READING HOUR. Roethke, Theodore, "Party at the Zoo"; Housman, A. E., "The Amphisbaena"; Shapiro, Karl, "The Fly"; Housman, A. E., "The Elephant, of the Force of Habit"; MacLeish, Archibald, "The Old Man to the Lizard"; Bishop, Elizabeth, "The Fish"; Adam, J. D., "A Shrewdness of Apes"; Wildsmith, Brian, "Birds"; Thurber, James, "The Philosopher and the Oyster," "The Tigress and Her Mate."

———, arranger. A KAFKAN EVENING. The Program's "Introduction" consisted of selected diaries and two of Kafka's parables followed by Kafka's "In the Penal Colony."

———, arranger. PARODY. "The Affair at 7, Rue de M————" by John Steinbeck.

———, arranger. READERS' THEATRE-NOW. Joel Wells, *Grim Fairy Tales for Adults*, three *Fables for the Fair* by one of them (entitled "The Woman Who Took Advice," "The Woman Who Could Not Help Herself," "The Woman Who Caught the Idea"); Edward Albee, *The Sand Box*; George Milburn, *The Rich Cookbook*; "The Intellectual Diary of a Collegiate Wasp" from *The Collected Writings of St. Hereticus*, ed. Robert Brown.

Fromonharger, Marilyn, and Leslie Coger, arrangers. THE WONDERFUL WORLD OF WORDS IN THE LAND OF BOOKS. Original material plus Joel C. Harris, *The Tar Baby*; Ann and Paul Rand, *Sparkle and Spin*; Roger Duvoisin, *Petunia*; Wanda Gag, *Millions of Cats*; Bill Peet, *Goliath*; Virginia Cunningham, *I Wish I Wish*; Katherine and Byron Jackson, *Mrs. Wellady's New Tabby Cat*.

THE GENTLE SEX. Scenes of conflict between women from: Sophocles, *Electra*; O'Neill, *Mourning Becomes Electra*; Shakespeare, *Midsummer Night's Dream*; Wilde, *The Importance of Being Earnest*.

Gray, John W. THE NATURAL NOISE AND SWEET QUIET OF THEODORE ROETHKE. Materials from *The Waking* (1954), *Words for the Wind* (1954) and *The Far Field* (1964).

———, arranged and adapted. THREE POETIC VOICES. Introduction: Plath, "Ariel"; Shapiro, "Bourgeois Poet"; Starbuck, "Bone Thoughts on a Dry Day." On War: "Lady Lazarus," "Cold War Bulletin from the Cultural Front." On Death: "Death and Company," "Death of a Student," "Prognosis." On Everyday Things: "Cut," "Haircut," "Cape Cod," "#5." End Papers.

Grigsby, Leah, arranger. THE CANCELLED SKIES: POETIC IMAGES OF THE TWENTIETH CENTURY. "The Unknown Citizen," W. H. Auden; "Dirge," "American Rhapsody (2)," Kenneth Fearing; "The Coast Road," Robinson Jeffers; "The British Museum Reading Room," Louis MacNeice; "Wise Men in Their Bad Hours," Robinson Jeffers; "A Plaint of Complexity," Eunice Tietjens; "The Jew, a Misfortune for the People," Bertolt Brecht; "The Eleventh Hour News," John Ciardi; "White Christmas," W. R. Rogers; from "Under Which Lyre: A Reactionary Tract for the Times," W. H. Auden; "Stephen Spalding," Edgar Masters; "The End of the World," Archibald MacLeish.

Hall, Jeanne. SHAKESPEARE VS. SHAW. Shaw, Part I: *The Dressing Room Secret*; Shakespeare, *Henry V*; Shaw, *Pygmalion*; Shakespeare, *The Taming of the Shrew*; Shaw, *Arms and the Man*; Shakespeare, *Henry V*. Part II: Shaw, *Quotes from Shakespeare and Shaw*; Shaw, *Caesar and Cleopatra*; Shakespeare, *Anthony and Cleopatra*; Shaw, *The Dark Lady of the Sonnets*.

Hancock, Harold, arranger. THE BLEEDING, STINKING, MAD SHADOW OF JESUS. Included two stories by Flannery O'Connor, "A Good Man is Hard to Find," and "Good Country People."

Harmon, Carol, and Gerald LaBelle, arrangers. DESIGN IN BLACK AND WHITE. John Griffin *Black Like Me*; James Baldwin, *Blues for Mister Charlie*; Marc Connelly, *Green Pastures*; Dorothy Parker, *Arrangement in Black and White*; Norman Podhoretz (ed. Bradford Daniel), *Black, White, and Gray*; Ralph Ellison, *Invisible Man*; Edward Albee, *The Death of Bessie Smith*; Lorraine Hansbury, *Raisin in the Sun*; Gwendolyn Brook, *The Ballad of Rudolph Reed*; Robert Penn Warren, "Comments" from *Segregation: The Inner Conflict in the South*.

Harris, Paul, arranger. AN EVENING OF PROSE AND POETRY: Jeanette Nichols, "Mostly People"; Sherwood Anderson, "Discovery of Father"; Harry Golden, "Why I Never Rawl Out a Waitress"; Thomas Adams, "Sled"; Billy Sunday, "Sermon"; Dorothy Parker, "Here We Are"; Theodore Roethke, "I Knew a Woman"; Charlotte Niew, "The Farmer's Bride"; Edwin Robinson, "Mr. Flood's Party"; Katherine Mansfield, "Miss Brill"; Edwin Robinson, "Richard Corey"; Robert Benchley, "The Treasurer's Report";

James Thurber, "University Days"; Clarence Darrow, from *Loeb Trial*, "Final Summation"; Henry Reed, "Naming Party"; Siegfried Sassoon, "Does It Matter?"; Marianne Moore, "In Distrust of Merits"; Eric Sevareid, "The Dark of the Moon"; e. e. cummings, "What if a Much of a Which of a Wind"; Stephen Crane, "A Man Said to the Universe"; Robinson Jeffers, "The Conserver"; Stephen Crane, "I Saw a Man."

Harvey, Joel, arranger. THE SEARCH FOR SOUL. Wilde, Oscar, *De Profundis*; DuBoys, Tibbi, *I Am*; Webb, Thomas, *An Ancient Prayer*; Chekov, Anton, *The Cherry Orchard*; Yates, William, *When You are Old*; Plato, *The Phaedo*; Bassoff, Fred, *Happy 5728*; Coward, Noel, *Blithe Spirit*; Churchill, Winston, *Painting as a Pastime*; Lerrigo, Charles, *Song of Wonder*; King, Martin, Selections from his speeches.

Head, Faye, arranger. DEAR EDITOR. News articles, classifieds, headlines and letters from the paper.

Henning, William, arranger. AN ALBUM OF DOROTHY PARKER. Short Stories: *Here We Are, The Sexes, Arrangement in Black and White, Soldiers of the Republic*; Poems: *Sweet Violets, News Item, Experience, Pictures in the Smoke, Two Volume Novel, Inscription for the Ceiling of a Bedroom, General Review of the Sex Situation, Inventory, Veteran, Observation*; Articles and Essays: "Are We Women or Are We Mice?," *Mademoiselle*, May 1943; "Literary Martyrdom," *Literary Digest*, December 1937; Excerpts: Samuel Adams, *A. Woolcott: His Life and His World*; Marv Callan, "Students Appalling to Dorothy Parker, *Los Angeles Times*, April 28, 1963; Marion Capron, "Dorothy Parker Interviewed," *Paris Review*, 1956; Charles Champlin, "We Lift Our Glasses to 'Mrs. Parker'," *Los Angeles Times*, June 18, 1967; *Newsweek*, February 28, 1938; John Dos Passos, Paul Shyre, *U.S.A.*; *Edmund Wilson*, "Toast and a Tear for Dorothy Parker," *New Yorker*, May 20, 1944.

———, arranger. THE FACE OF A CROWD. This program includes an excerpt of Nathaniel West, "The Day of the Locust"; G. K. Chesterton, "Fear of Neighbors"; Archibald MacLeish, "Speech to a Crowd"; Russell Baker, "The Faces of Manhattan"; Franz Kafka, "A Hunger Artist"; James Thurber, "Catbird Seat."

Holmes, Susanne, arranger. HELL IS OTHER PEOPLE: Samplings of existential literature: Sartre's *No Exit*; Genet's *The Maids*; Kafka's *The Hunger Artist*; Camus' *The Stranger*; Sartre's *The Room*; Camus' *Caligula*; Hemingway's *A Clean Well-Lighted Place*.

Humiston, Dan, SWANSONG.

Hurley, Sue, arranger. POETRY OF DR. ZHIVAGO. Adapted from Boris Pasternak's *Poetry of Dr. Zhivago*.

Iezzi, Nancy, arranger and director. MONTAGE OF THE DREAM DEFERRED. A memorial program of poetry and prose by Langston Hughes. *Merry-Go-Round*; *Freedom's Plow*; *Harlem*; *Reverie on the Harlem River*; *Widow Woman*; *The Weary Blues*; *Trumpet Player*; *Temptation*; *Bones, Bombs, Chicken Necks*; *The Backlash Blues Freedom Train*; *The Negro Mother*.

Kellner, Bruce, arranger. Selections from John Dos Passos, *U.S.A.*; *Grand Design*; *Mid-Century*.

Knouff, Mary, arranger. GOD LAY DEAD IN HEAVEN. J. Elliott Corbett, "The Call of Man," *The Prophets on Main Street*; Euripides, "There Are No Gods," translated by J. A. Symonds; Ivor Popham, "The Child"; Walt Whitman, "There Was a Child Went Forth"; Fannie Stearns Davis, "For a Child"; Cecil F. Alexander, "The Creation"; Elizabeth Browning, "A Child's Thoughts of God"; William Wordsworth, "We Are Seven"; Virginia Hudson, "O Ye Jigs and Juleps"; The Bible, Psalm 100; Anonymous, "God Be in My Head"; Ogden Nash, "A Carol for Children"; Terezin, "I Never Saw Another Butterfly"; Lawrence Ferlinghetti, "A Coney Island of the Mind"; Kahlil Gibran, "A Tear and a Smile"; Anonymous, "Homesick"; Mary Coleridge, "After Reading Certain Books"; Archibald MacLeish, "J.B.," "Curse God and Die. . . ."

LaBelle, Carol, and Gerald, arrangers. JOE SENT ME—Glimpses of the 1920's. A great deal of material was used in this Readers' Theatre presentation (a list too long to reproduce) which consisted of documents, excerpts of plays, poetry, newspaper clippings, portions of speeches, excerpts of novels and short stories and original transitional materials. The program was divided into "Politics and Prejudice" and "The Jazz Age."

Laughlin, Haller. WHO'S PLAYING SHAKESPEARE. Selections from Shakespeare's poems and plays plus corresponding songs, etc., from Broadway musicals based on Shakespeare's plays.

Livieratos, James, Wayne Chapman, and Sandra Haves, arrangers. AN EVENING OF HORROR. Price Day, "Four O'Clock"; Saki, "Laura"; Roald Dahl, "The Landlady"; Jos-

eph Jacobs, arrangement of "Teeny-Tiny"; and Rod Serling, "Maple Street."

———, arranger. IS IT LOVE? Temple Bailey, "A Little Parable for Mothers"; Mary Stolz, "I Love You Truly"; Myrna Blyth, "My Friend Carol"; Arthur Gordon, "Girl on a Tower"; James Thurber, "A Couple of Hamburgers."

Monroe, Annette, arranger. NEW RUSSIAN WRITERS. Yevtushenko, "People," "The Companion," "Babi Yar"; Voznesensky, "Foggy Street," "Parabolic Ballad," "Goya"; Aksenov, "How Do You Spell It, Poppa?"; Kazakov, from "The Blue and the Green."

Mrozek, Slawomir. THE ELEPHANT. I, "The Horse"; II, "The Lion"; III, "The Elephant."

Norris, Bertiss, arranger. NADA. Hemingway, Ernest, "A Clean Well-Lighted Place," "The Killers"; Frost, Robert, "The Home Burial"; Stevens, Wallace, "Sad Strains of a Gay Waltz."

Novak, Judy, arranger. AESOP'S FABLES. "The Father's Quarrelsome Sons"; "The Two Crabs"; "The Thief and the Boy"; "The Wolf and the Kid"; "The Shepherd's Boy"; "The Fox and the Grapes"; "The Dog and the Meat."

Pallen, Lucile. ELIZABETH TUDOR, QUEEN OF ENGLAND. THE STORY OF MARY MAGDALENE.

Parker, Bill, arranger. SILENCE IN HEAVEN. Shapiro, Karl, "Elegy for a Dead Soldier"; Parker, Bill, "The Drowning Man," "I Feel Your Presence in This Day," "Silence in Heaven"; Cartier, Jean, "Thoughts of a Soldier"; Hagedorn, Hermann, "The Bomb That Fell on America"; Jeffers, Robinson, "Battle"; Selections from speeches by F. Roosevelt, Patrick Henry, B. Mussolini, W. Churchill, St. Bernard; Selections from Plays: Shaw, Irwin, *Bury the Dead*; Wilder, Thornton, *Skin of Our Teeth*; Euripides, *The Trojan Women*; Folk Songs: *The Universal Soldier*; *Two Toy Soldiers*; *The Cruel War*; *I Come and Stand at the Door*.

Potts, Lee, arranger. THE NTH LAYER UNDER. Catlin Thomas, "Leftover Life to Kill"; J. D. Salinger, "Catcher in the Rye"; Allen Wheel, "The Quest for Identity."

Randolph, George. A CHILD OF THE SEA.

THE RANGE OF T. S. ELIOT: "Rhapsody on a Windy Night," "Macavity: The Mystery Cat," "The Hippopotamus," "Preludes," *The Waste Land*, *Sweeney Agonistes*.

RHYME AND REASON. Beatrice Brown, "Jonathan Bing"; Lewis Carroll, "You Are Old, Father William"; Edward Lear, "The Owl and the Pussycat"; Anonymous, "If All the Seas Were One Sea"; "Poor Old Lady."

Schofield, David, and Leslie Coger, arrangers. CHEKHOV IN DOUBLE KEY: "The Chorus Girl," "Death of a Government Clerk," "A Dead Body," "A Blunder."

[Shaw, G. Bernard]. THE G. B. ESSENCE OF WOMEN (Dramatic Scenes and Comment). Part I, G.B.S. talks about himself: *Mrs. Warren's Profession* (Scene from Act II); *Caesar and Cleopatra* (scene II from Act I). G.B.S. and his actresses: *Captain Brassbound's Conversion* (Scenes from Act I and II); Shavianisms: On Acting; *Saint Joan* (Excerpt from Scene V). Part II, G.B.S. the author: *You Never Can Tell* (Excerpt from Act III); *Man and Superman* (Excerpt from Act IV); *Pygmalion* (Excerpt from Act V); *In Good King Charley's Golden Days* (Scene from Act I); Shavianisms: On Getting Married; *Candida* (Scenes from Acts II and III).

Sholom Aleichem (pseud.), and Yetzach Peretz. A JEW'S JOY IS NOT WITHOUT FRIGHT.

Snyder, Edwina H., arranger. FROM DARKNESS TO LIGHT: HIS NAME WAS DYLAN THOMAS. Works included: "Lament"; "And Death Shall Have No Dominion"; "Do Not Go Gentle"; "Fern Hill"; "Child's Christmas in Wales"; "Ceremony After a Fire Raid."

Svore, Judy, arranger. AN AMERICAN DOCUMENT: 1956-1966. Prose of John Updike including excerpts from "The Centaur," "Assorted Prose," "Pidgeon Fathers," "The Same Door," "The Music School," "The Carpentered Hen," "Telephone Poles" (verse).

———, arranger. MODERN WOMEN. Included two stories by D. H. Lawrence, "Two Blue Birds" and "Mother and Daughter."

———, arranger. PORTRAIT OF HEMINGWAY. Ernest Hemingway, "Soldier's Home," *In Our Time*, 1925; *The Sun Also Rises*, 1926; *A Farewell to Arms*, 1929; *Death in the Afternoon*, 1932; *For Whom the Bell Tolls*, 1940; *The Old Man and the Sea*, 1952; *The Moveable Feast*, 1964; Edmund Wilson, *The American Earthquake: A Documentary of the Twenties and Thirties*, 1958; John Aldridge, *After the Lost Generation*, 1958; Malcolm Cowley, *Exile's Return*, 1951; John Atkins, *The Art of Ernest Hemingway: His Work and Personality*, 1952; Charles Fenton, *The Apprenticeship of Ernest Hemingway: The Early Years*, 1954; Philip Young, *Ernest Hemingway*, 1959; Nelson Algren, *Notes From a Sea Diary*, 1965; Morley Callaghan, *That Summer in Paris: Memories of Tangled Friendships with Hemingway*, 1963.

THIS PARAGON OF ANIMALS. William Blake, *Tiger, Tiger*; Gerard Hopkins, *The Windhover*; Alfred Hayes, *The Slaughter House*; William Yeats, *Leda and the Swan*.

Tracy, Lorna, arranger. I TOLD MY SOUL TO SING. Based on poems and letters of Emily Dickinson.

A TRADITIONAL CHRISTMAS. Dennis, Patrick, "The Joyous Season"; Schultz, Charles, "A Charlie Brown Christmas"; Bradford, Roark, "How Come Christmas?"; Thomas, Dylan, "A Child's Christmas in Wales"; Moore, Clement, "The Night Before Christmas."

UPWARD BOUND. James W. Johnson, "O Black and Unknown Bards"; Emma Lazarus, "The Colossus"; Harriet B. Stowe, "Feelings of Living Property" from *Uncle Tom's Cabin*; Anonymous, "Sometimes I Feel Like an Eagle in de Air"; Frances E. Harper, "Bury Me in a Free Land"; Harriet B. Stowe, "The Martyr" from *Uncle Tom's Cabin*; Bob Dylan, "Blowin' in the Wind"; Anonymous, "Fankie and Johnny." Intermission. James W. Johnson, "The Creation," "St. Peter Relates an Incident of the Resurrection Day," "Go Down Death"; W. E. Du Bois, "A Litany at Atlanta"; John Donne, from "Devotions on Emergent Occasions"; Langston Hughes, "The Negro Speaks of Rivers"; Claude McKay, "America"; James Weldon Johnson, "Fifty Years" from *On the Fiftieth Anniversary of the Signing of the Emancipation Proclamation*; James Baldwin, from *Another Country*; J. D. Corothers, "At the Closed Gate of Justice"; Langston Hughes, "Let America be America Again"; Anonymous, "A Talk With God."

Vincent, James E. STEINBECK: A TRIBUTE. "The Turtle" from *The Grapes of Wrath*; "How Edith McGillicuddy Met R.L.S." from *Address, Delivered December 10, 1962*; "Sunday in Vermont" and "The Border Incident" from *Travels with Charley*: "Two-a-Penny" from *The Grapes of Wrath*; from *East of Eden*.

Vinson, Clyde. FREEING THE SLAVES. Based on documents about slavery.

VOICES OF MODERN POETRY. e. e. cummings, "in just-," "o sweet spontaneous," "sweet spring is your"; Robert Frost, "Once by the Pacific," "Wild Grapes," "Stopping by Woods on a Snowy Evening," "Mending Wall," "To Earthward," "On Looking Up By Chance at the Constellations," "After Apple-Picking"; cummings, "nobody loses all the time," "my sweet old etcetera"; T. S. Eliot, "Cousin Nancy," "Aunt Helen"; cummings, "the cambridge ladies who live in furnished souls"; Frost, "Provide, Provide"; cummings, "memorabilia," "pity this busy monster, manunkind"; Frost, "The Bear"; Eliot, "The Hollow Men"; cummings, "what if a much of a which of a wind." Intermission. cummings, "if i," "since feeling is first," "somewhere i have never travelled, gladly beyond"; Eliot, "Portrait"; Frost, "West-running Brook"; cummings, "this little bride and groom are," "anyone lived in a pretty how town"; Eliot, Part II of *The Wasteland*: "A Game of Chess."

VOICES OF MODERN POETRY. INTRODUCTION: Yeats, "After Long Silence"; Robinson, "The Nineteenth Century and After"; Robinson, "George Crabbe"; Hopkins, "Pied Beauty." MAN IN NATURE: Yeats, "The Lake Isle of Innisfree"; Robinson, "New England"; Hopkins, "God's Grandeur." MAN IN SOCIETY: Yeats, "The Mask"; Robinson, "Bewick Finzer"; Hopkins, "Felix Randal"; Robinson, "Aaron Stark"; Yeats, "To a Young Girl"; Robinson, "Eros Turannos"; Yeats, "Leda and the Swan"; Robinson, "Mr. Flood's Party"; Yeats, "The Leaders of the Crowd"; Robinson, "Uncle Ananias"; Yeats, "The Long-Legged Fly." Intermission. MAN IN HIMSELF: Yeats, "For Anne Gregory"; Hopkins, "As Kingfishers Catch Fire"; Robinson, "For Arvia: On Her Fifth Birthday"; Hopkins, "Spring and Fall: To a Young Child"; Yeats, "An Acre of Grass"; Robinson, "For a Dead Lady"; Yeats, "The Second Coming"; Hopkins, "No Worst, There is None"; Robinson, "Credo"; Hopkins, "The Windhover: To Christ Our Lord"; Yeats, "Lapis Lazuli." CONCLUSION: Robinson, "Two Sonnets"; Yeats, "Sailing to Byzantium"; Hopkins, "The Leaden Echo and the Golden Echo."

Wambolt, Jane, arranger. A NIGHT TO REMEMBER, from *The Sinking of the Titanic*. Prologue: "The Convergence of the Twain," Thomas Hardy; "A Night to Remember," Walter Lord; Epilogue: "April 14, 1912," Dallas Conway.

———, arranger. THE SAGA OF SEYMOUR GLASS. Based on the writings of J. D. Salinger, *Raise High the Roof Beam, Carpenters*; *A Perfect Day for Banana Fish*.

Wilde, Oscar. THE REMARKABLE GIANT and THE SELFISH GIANT.

Williams, D. Terry, arranger. HANG-UPS. Part 1: Allen Ginsberg, *America*; Galway Kinnell, *Duck Chasing*; William C. Williams, *Yachts*; e. e. cummings, *anyone lived in a pretty how town*; W. H. Auden, *The Unknown Citizen*; Charles Levy, *Statue of Liberty*; Edgar Mas-

ters, *Carl Hamblin*. Part II: Allen Ginsberg, *Footnote to Howl*: Ogden Nash, *Portrait of an Artist as a Prematurely Old Man*: Howard Nemerov, *Boom*. Part III: Edgar Masters, *Walter Simmons*; Robert Kline, *Path of Vision*; John Holmes, *Faculty Counselor, The Old Professor, Spring Sun, Teaching Program*; Yevgeny Yevtushenko, *Lies*; John Holmes, *Tomorrow You*; Kenneth Patchen, *Street-Corner College*; Kenneth Fearing, *End of the Seers' Convention*. Part IV. Allen Ginsberg, *Wichita Vortex Sutra*; Edgar Masters, *Harry Wilmans, Knolt Hoheimer*; Felix Pollak, *Speaking the Hero*; Dylan Thomas, *The Hand That Signed the Paper*; Kenneth Patchen, *In Order To*; Donald Hall, *The Body Politic*; George Starbuck, *Of Late*; Robert Lowell, *Fall, 1961*; Gary Roszell, *His Own Death*; R. J. Sigmund, *War-Monger*; Theodore Roethke, *Lull*. Part V. Theodore Roethke, *A Field of Light*; Philip Larkin, *Reasons for Attendance*; Yevgeny Yevtushenko, *Waiting*; Rod McKuen, *Stanyan Street*.

Worrell, Elizabeth, arranger. THE SOUTH, 1962-65. Based on field reports and letters. "A Nest of Letters." The Adams family correspondence.

Zahler, Adrienne, arranger. TRAGICALL QUEENES OF YORKE AND LANCASTRE, from the chronicle plays of William Shakespeare. *Richard II*, Act V, sc.i; *Henry V*, Act III, sc.iv and Act V, sc.ii; *Henry VI*, Act I, sc.iv and Part III, Act III, sc.ii; *Richard III*, Act I, sc.ii and Act IV, sc.i and iv (composite).